

Monumental do Sorraia, Op. 61

• pasodoble taurino para banda •

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Instrumentação

Instrumentation

- Flautim
 - Flauta
 - Clarinetes Sib 1
 - Clarinetes Sib 2,
 - Clarinetes Sib 3
 - Sax. Alto 1, 2 Mib
 - Sax. Tenor Sib
 - Sax. Barítono Mib

 - Trompete Sib 1
 - Trompete Sib 2
 - Trompete Sib 3
 - Trompa Fá 1
 - Trompa Fá 2
 - Trombone 1
 - Trombone 2, 3
 - Eufónio
 - Tuba

 - Timpanos
 - Percussão 1
(chocalhos/guizeiras, castanholas)
 - Percussão 2
(caixa)
 - Percussão 3
(pratos e bombo)
- Piccolo
 - Flute
 - Bb Clarinet 1
 - Bb Clarinet 2
 - Bb Clarinet 3
 - Eb Alto Sax. 1, 2
 - Bb Tenor Sax.
 - Eb Baritone Sax.

 - Bb Trumpet 1
 - Bb Trumpet 2
 - Bb Trumpet 3
 - F Horn 1, 2
 - Trombone 1
 - Trombone 2, 3
 - Euphonium
 - Tuba

 - Timpani
 - Percussion 1
(sleigh bells, castanets)
 - Percussion 2
(snare drum)
 - Percussion 3
(pair of cymbals, bass drum)

Existem outras partes, tais como oboé e fagote, entre outras, que não foram pedidas na encomenda da peça, mas que estão incluídas no set.

There are other parts, such as oboe and bassoon, among others, that were not requested in the commission of the piece but are included in the set.

Notas de Programa

Program Notes

A presente peça surgiu de uma encomenda da Sociedade Instrução Coruchense e do seu maestro, o meu caro amigo Carlos Silva.

Apesar do pasodoble estar sempre associado à cultura espanhola, o que é certo é que certas regiões de Portugal têm muito mais afinidade com esta música e sua cultura associada que muitas províncias do nosso país vizinho.

Sendo eu próprio Ribatejano, também tenho essa costela e reconheço essas competências na banda de Coruche e no seu maestro. Foi-me pedido um singelo pasodoble de cortesias, sem um esperado solo de trompete, para ser tocado nas cortesias da sua estreia na praça Monumental do Sorraia, daí o seu nome.

Nelson Jesus, Oliveira de Azeméis, Abril de 2022

The present piece arose from a commission by the Sociedade Instrução Coruchense and its conductor, my dear friend Carlos Silva.

Although the pasodoble is always associated with Spanish culture, the truth is that certain regions of Portugal have a much greater affinity with this music and its associated culture than many provinces of our neighboring country.

Being myself from Ribatejo, I also share this heritage and recognize these qualities in the Coruche band and its conductor. I was asked to write a simple ceremonial pasodoble, without the expected trumpet solo, to be performed during the formal courtesies of their debut at the Monumental do Sorraia arena—hence its name.

Monumental do Sorraia

pasodoble taurino

Nelson Jesus, Op. 61

Poco allegro, ma con brio

Piccolo

Flutes

Bb Clarinet 1

Bb Clarinet 2

Bb Clarinet 3

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Baritone Sax.

Bb Trumpet 1

Bb Trumpet 2

Bb Trumpet 3

F Horn 1, 2

Trombone 1

Trombone 2, 3

Euphonium

Tuba

Percussion 1

Percussion 2

Percussion 3

Snare drum

Bass drum & Pair of Cymbals

Monumental do Sorraia

7 12

Flt.

Fl. 1

Cl. 1

Cl. 2

Cl. 3

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1, 2

Tbn. 1

Tbn. 2, 3

Euf.

Tuba

Perc. 1

Perc. 2

Perc. 3

mf *f* *ff*

[R.Sh. optional]

Sleigh bells (country/real cowbells)

Monumental do Sorraia

14

Flt.

Fl. 1

Cl. 1

Cl. 2

Cl. 3

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1, 2

Tbn. 1

Tbn. 2, 3

Euf.

Tuba

Perc. 1

Perc. 2

Perc. 3

mf *dim.*

mf *dim.*

mf *dim.*

ff

f

ff

(na falta de trompas)

(na falta de trompas)

Monumental do Sorraia

22

Flt.

Fl. 1

Cl. 1

Cl. 2

Cl. 3

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

22

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1, 2

Tbn. 1

Tbn. 2, 3

Euf.

Tuba

22

Castanets

Perc. 1

Perc. 2

Perc. 3

Monumental do Sorraia

29

Flt.

Fl. 1

Cl. 1

Cl. 2

Cl. 3

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

29

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1, 2

Tbn. 1

Tbn. 2, 3

Euf.

Tuba

29

Perc. 1

Perc. 2

Perc. 3

mf quasi solo

p

p

mf

mf

mf

p

p

Monumental do Sorraia

81

Flt.

Fl. 1

Cl. 1

Cl. 2

Cl. 3

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

81

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1, 2

Tbn. 1

Tbn. 2, 3

Euf.

Tuba

81

Perc. 1

Perc. 2

Perc. 3

mf

f

Monumental do Sorraia

95

Flt.

Fl. 1

Cl. 1 *Solo/Soli*
mf

Cl. 2

Cl. 3

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B. *p*

95

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1, 2 *p*

Tbn. 1 *p*

Tbn. 2, 3 *p*

Euf. *p*

Tuba *p*

95

Perc. 1

Perc. 2

Perc. 3 *pp*

Monumental do Sorraia

102

Flt.

Fl. 1

Cl. 1

Cl. 2

Cl. 3

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

102

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1, 2

Tbn. 1

Tbn. 2, 3

Euf.

Tuba

102

Perc. 1

Perc. 2

Perc. 3

Monumental do Sorraia

109

Flt.

Fl. 1

Cl. 1

Cl. 2

Cl. 3

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

109

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1, 2

Tbn. 1

Tbn. 2, 3

Euf.

Tuba

109

Perc. 1

Perc. 2

Perc. 3

Detailed description: This is a page of a musical score for a concert band. The page is numbered 16 at the top left and 109 at the top of the first and third systems. The title 'Monumental do Sorraia' is centered at the top. The score is arranged in three systems. The first system contains staves for Flute (Flt.), Flute 1 (Fl. 1), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Saxophone Alto 1 (Sx. A. 1), Saxophone Alto 2 (Sx. A. 2), Saxophone Tenor (Sx. T.), and Saxophone Bass (Sx. B.). The second system contains staves for Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trumpet and Trombone 1 & 2 (Tpa. 1, 2), Trombone 1 (Tbn. 1), Trombone 2 & 3 (Tbn. 2, 3), Euphonium (Euf.), and Tuba. The third system contains staves for Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The music is written in treble and bass clefs with various rhythmic values, including triplets and slurs. The percussion parts are indicated by a double bar line with a vertical line through it.

Monumental do Sorraia

129

Flt.

Fl. 1

Cl. 1

Cl. 2

Cl. 3

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1, 2

Tbn. 1

Tbn. 2, 3

Euf.

Tuba

Perc. 1

Perc. 2

Perc. 3

Detailed description: This is a page of a musical score for a concert band, titled 'Monumental do Sorraia'. The page is numbered 19 and starts at measure 129. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: Flute (Flt.), Flute 1 (Fl. 1), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Saxophone Alto 1 (Sx. A. 1), Saxophone Alto 2 (Sx. A. 2), Saxophone Tenor (Sx. T.), Saxophone Bass (Sx. B.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 and 2 (Tpa. 1, 2), Trombone 1 (Tbn. 1), Trombone 2 and 3 (Tbn. 2, 3), Euphonium (Euf.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The score features a variety of musical notations, including eighth and sixteenth notes, rests, slurs, and dynamic markings. The percussion parts are indicated by a double bar line with a vertical line through it. The page is oriented vertically on the right side.

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Please feel free to contact me and inform me of any performance of this piece. I really appreciate any message, email or any recording, however amateurish, even if it's just for social media. We can grow together. Thank you for playing my music.

"Music is the only language that everyone understands"

NELSON JESUS

Composer Composer

Nelson Jesus (1986 -) além dos estudos em saxofone e direcção, no campo da composição, após uma fase enquanto autodidacta, estudou com Fernando Lapa e João-Heitor Rigaud no Conservatório de Música do Porto. Prosseguiu estudos de carácter particular com o compositor Fernando Altube e frequentou a licenciatura em composição na Escola Superior de Música de Lisboa onde estudou com Sérgio Azevedo, Luís Tinoco, Roberto Perez, Carlos Marecos e Jaime Reis. Terminou recentemente a licenciatura em composição na Universidade de Aveiro com Evgueni Zouldikine.

Foi bolseiro da Fundação Gulbenkian, o lhe permitiu ter aulas com os compositores Adam Gorb, O. Waespi, T. Räisänen e Jukka Tiensuu.

Foi compositor residente da Orquestra de Câmara de Cascais e Oeiras em 2017 e compositor residente da Sherborne Summer School of Music em 2019.

Em 2022 foi um participante activo como compositor no programa ENOA com a Orquestra Gulbenkian, sob a tutoria da compositora Kaija Saariaho.

Recentemente estreadam as suas três sinfonias.

Actualmente é compositor freelancer e trabalha maioritariamente sob encomenda.

Tem mais de 20 prémios e cerca de 100 obras entre música de câmara, corais, a solo, concerto, óperas e obras para banda e orquestra.



Nelson Jesus (1986 -), in addition to his studies in saxophone and conducting, studied composition with Fernando Lapa and João-Heitor Rigaud at the Porto Conservatory of Music. He went on to study privately with the composer Fernando Altube and studied composition at the Escola Superior de Música de Lisboa, where he studied with Sérgio Azevedo, Luís Tinoco, Roberto Perez, Carlos Marecos and Jaime Reis. He recently finished his degree in composition at the University of Aveiro with Evgueni Zouldikine.

He received a scholarship from the Gulbenkian Foundation, which allowed him to take lessons with composers Adam Gorb, O. Waespi, T. Räisänen and Jukka Tiensuu.

He was resident composer of the Cascais and Oeiras Chamber Orchestra in 2017 and resident composer of the Sherborne Summer School of Music in 2019.

In 2022 he was an active participant as a composer in the ENOA program with the Gulbenkian Orchestra, under the tutorship of composer Kaija Saariaho.

His three symphonies were recently premiered.

He is currently a freelance composer and works mostly on commission.

He has more than 20 awards and around 100 works including chamber music, choral works, solo works, concertos, operas and works for band and orchestra.